



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



SCENE FROM RATMYR PRODUCED BY LADY
DUFF GORDON
Showing center costume of green and gold, right of
black and silver and left of orange with silver
embroideries
—Courtesy Lucile, Ltd., Chicago

In Fashion's Fairyland

By EVELYN MARIE STUART

In days of old in castles grey
Sat noble dames midst maidens gay.
All day they spun or wove or plied
The needle, silken thread supplied.
Oh, lovely were the stuffs and lace
Produced in those old days of grace,
And there are tales of magic art,
That oft enchantment played its part
In weaving mantles that might bless
Their wearers with rare loveliness.

Those days are gone. Be it not said
That all their arts are with them fled,
For still in fine old homes today
Are fashioned magic garments gay,
Whose fair encroachment weaves its spell
To make the plainest yet look well.
Through stately halls in grand parade

Walk damsels fair in silks arrayed,
Proclaimed in face and form and speech
In beauty's realm a princess each.

For far and wide the chatelaine
Has sought them out to grace her train.
At every hour before her gate
Do carriages of wealth await.
Her halls are traversed by the feet
Of all society's elite.
Oh! rugs and hangings all are rich,
Rare flowers or art works fill each niche
And 'round about are mirrors bright
Reflecting back the rose-hued light.

Oh, far and wide is known to fame
The lady of the manor's name.
Amid her lovely aids she sits



HEBE WEARING LADY DUFF GORDON'S
RUSSIAN WEDDING COSTUME

Silver tissue, silver embroidered and trimmed with brilliant buttons. The head-dress is of diamonds and pearls and the court train of white and silver brocaded, swan's-down edge.

—Courtesy Lucile, Ltd., Chicago

While 'round her youth and beauty flits.
Her tasks are all of sweet romance
To charms produce or charms enhance.
She is first aid in love's domain.
'Tis hers to make us young again.
She is the head of fashion's feast,
Long live the queen, Madame Modiste!

THOUGH the other arts are a bit snobbish about accepting fashion as a full sister, she must be regarded as at least a half-sister and, if not the most dignified, still not the least beautiful member of the family. She is, moreover, most familiar to us all, most concerned with the intimate events of our daily lives.

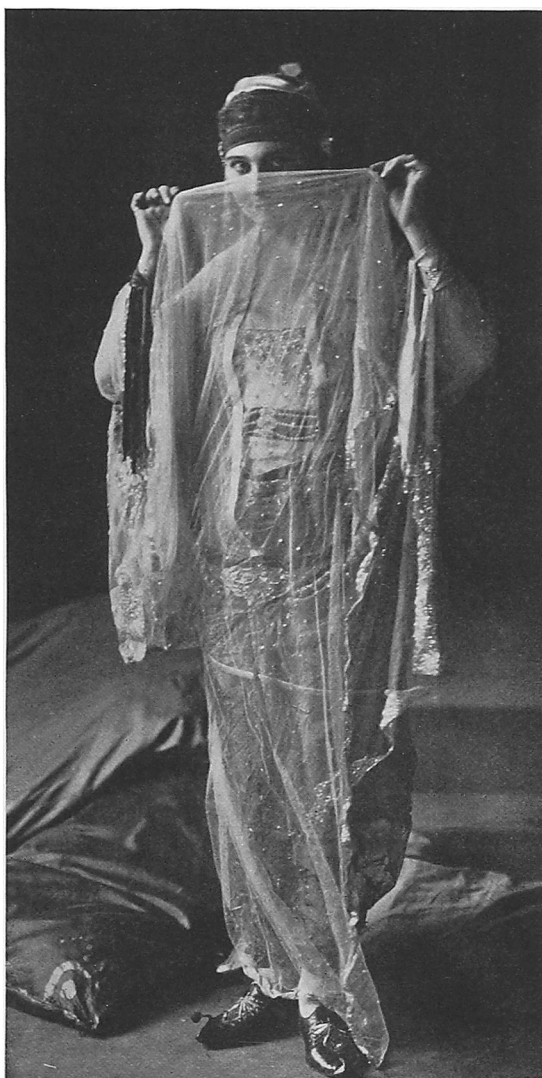
There is a great charm about the institutions where she reigns as queen. Their beauty and luxurious suggestion and their purpose of producing lovely things for graceful occasions gives them considerable of the glamour of romance. Chicago at present boasts some of the finest of such establishments and the openings of spring and fall seasons in our midst, with their fashion shows, displays and tableaux, have come to be glittering and unforgettable events.

After witnessing Lady Duff Gordon's "Chansons Vivantes" as given in the Gold Room of the Annex on April fourth and fifth no one could doubt that fashion or costume is indeed an art. To create such pictures with living models, satins, chiffons and laces as the medium, requires a high degree of artistic temperament, taste and skill. Their color harmonies, their dazzling intricacies, their perfect picturesqueness are things to be remembered to relate to one's grandchildren.

There was something peculiarly fitting about a dramatization of costume, as it were, given for the benefit of the orphans of France, that land of taste and elegance which has for so long set the fashions for the world. Such an occasion and such a series of tableaux, when has the world seen its like before?

The program, opening with a tragic note, was like a summer day which, beginning with a thunder storm, proceeds through golden hours to the splendors of a gorgeous sunset. To the strains of Tchaikowsky's Overture "1812" the curtains of the stage parted on a tableau of black-robed figures, stretching white arms toward a silver cross with golden light glowing weirdly through the black and purple transparencies of the draperies at the back of the stage. No words were needed to convey the poignant message of the scene.

Next came a most fascinating promenade of spring fashions to music, showing the new modes for street wear. From either side of the drop curtain a mannikin stepped forth and a spotlight of rosy color fell upon and followed her in progress across the footlights to the center of the stage. Here the companions met and crossed, each making her way back to the side opposite that from whence



HAREM COSTUME OF ROSE NET AND SILVER
From the Spectacle of Ratmyr produced by Lady Duff Gordon
—Courtesy Lucile, Ltd., Chicago

she had first appeared, still followed by the spotlight and posing in such a manner as to show all sides of her costume.

"The Garden of Roses" blossomed in the next scene, which was staged to exhibit one of Lady Gordon's masterpieces worn by the incomparable Hebe. Eight maids attended her in her triumphal entry to the music of "Love's Garden of Roses" by voice and orchestra. Hebe's costume was a creation in rose and blue chiffon with a bodice of orchid silk, worn with a picture hat worthy of Gainsborough. As she seated herself upon the

garden bench her attendants held pink roses above her lovely head like fairy wands showering her with all the graces.

Following this scene the Oriental legend of Ratmyr in pantomime and music was interpreted through costume. Its first scene was so arranged as to afford opportunity for displaying robes d'intérieur. The capricious lord of the harem lolling on silken cushions seemed impossibly fastidious as he exhibited a lack of interest or positive distaste for the lovely women in robes of irresistible allurements who passed in review before him.

Among them were the three shown in our illustration. The first was of powder blue chiffon embroidered in gold. Gold trousers gleamed through the transparent draperies and peeped beneath the satin-bordered hem.

The second Harem costume was of rose and silver with gold net trousers and wonderful shades of mauve and blue gleaming among the diaphanous draperies.

The group picture shows, in the center, an Oriental costume of green net over green satin with a spangled mantle of green and gold. The attendant at the right is dressed in black and silver and the one on the left in Chinese orange with silver embroidery.

At last the Spirit of India appears before him to lure him in the pursuit of new beauties and new pleasures. This resplendent figure, all in robes of rose chiffon, spangled with iridescent rose and shading from the palest to the deepest tones, with a Phoenix headdress of brilliant jewels, seem the very embodiment of the goddess in the Chant Hindou—

"Where the sea encloses—Cliffs with rubies laden,
 Phoenix there reposes, Bird with face of maiden."

M. D'Agarioff made this chant thrilling with his beautiful voice, adding the musical feature which appropriately characterized every scene of this unique spectacle.

The second scene of the Oriental legend showed Ratmyr fatigued with his fruitless search, dreaming of past happiness which he had left to follow the Spirit of India. Miss Marguerite Torrey, as an Egyptian dancer and again in the character of The Nile, inter-



ORIENTAL COSTUME OF POWDER BLUE AND GOLD
 —Courtesy Lucile, Ltd., Chicago
 From the Spectacle of *Ratmyr* produced by Lady Duff Gordon

preted the Spirit of Egypt with sinuous grace, and in dazzling costumes.

The famous prima donna, Miss Beriza, lent the charm of golden song and mannikins seemingly the very embodiment of grace and beauty glided through the scene displaying robes d'après midi et toilettes de soiree.

The climax of the entertainment was reached, however, when Lady Duff Gordon herself appeared upon the stage in the next act to illustrate her method of designing by creating a costume before the eyes of the audience. It was illuminating to note the skill and accuracy with which she worked out her vivid inspirations.

Her first creation was an evening gown of

black net embroidered in silver with a pannier of orange brocade. The bodice was draped with blue net and finished with a bouquet of Madame's wonderfully arranged flowers.

The second inspiration was a tea gown of yellow chiffon, with overdraperies and mantle of two shades of blue chiffon, a grey-toned and a turquoise, while at the girdle was a pink rose. Madame finished the picture by binding a filet of apple green and silver about the brow of the fair model.

Her third design was an evening gown of emerald green, gold embroidered, with a fichu and apron drapery of gold lace; a girdle of black and silver clasped with a diamond ornament completed the costume.

New dances composed for this fete were next exhibited by Sebastian and Bentley, the costumes for Miss Bentley having been especially designed by Lady Duff Gordon. They were characterized by extreme picturesqueness and daintiness both in line and color, comporting well with the spirit of refinement and grace which animated the figures of the dance.

Robes of chiffon were next exhibited to the accompaniment of voice and music in "Partir c'est mourir un peu" by Tosti, sung by Marguerite Beriza. Then a regal wedding procession appeared with Hebe resplendent in a Russian bridal crown of glittering jewels and a costume of silver tissue brocaded in silver flowers and arranged over white satin. The queenly effect of the bridal crown, from which swept the long lace veil, was especially becoming to a woman of Hebe's magnificent type and the entire costume seemed fit for the nuptials of an empress. The little flower girls and train bearers were delightfully quaint in their full skirts and little lace bonnets, taking that pride and pleasure in the occasion which only a little girl in fairyland can express.

The program closed with the "Marseillaise," sung with marvelous dramatic effect by Marguerite Beriza draped in the flag of France, and M. D'Agarioff in the uniform of a French soldier, while the wedding procession with all its attendants remained upon the stage in a grand finale.



An adorable evening gown is developed in blue and white striped pussy willow taffeta. A solid crystal hand-embroidered front panel and yoke has the striped taffeta shirred on about eight inches below the waistline. Two upturned ruffles trim the front of the silver lace bodice. A flowing drapery of tulle falls from the shoulders. Designed by Mme. Caroline.

FASHION is beginning to be definitely established as an art, in Chicago at least, when even that dignified sanctuary of the aesthetic, the Art Institute, throws open its doors to the Spring Parade des Toilettes of the Fashion Art League. This organization must be given much credit for the things it has accomplished in the few short years of its existence. It has undoubtedly elevated the standards of dress in this city. It has increased the importance of Chicago as a fashion center through its own activities and through those

of its splendidly edited official organ, that clever little magazine *Fashion Art*. It has attracted the attention and co-operation of artists and of all our art institutions, all of which surely constitutes a record that is inspiring for the future and that justifies a pride in the past.

The spring show was unusually meritorious, a decided step beyond all former similar achievements in this line. One could not but note the dignity and charm of the various exhibits of groups of costumes from Chicago modistes. One quality they all possessed in common, namely, wearableness, suitability to the purposes of life. The freak style, the illogical and bizarre fad were absent. Everything that appeared in the tableau as presented in the Crystal Ballroom of the Blackstone



This youthfully designed dancing frock reveals the popular use of striped pussy willow taffeta for evening wear. A full skirt artistically embroidered in a beaded wall of Troy design around the bottom and carried out in the bodice is shown. The gorgeous changeable rose taffeta evening coat has a deep sailor collar, deep cuffs and front facing of rose panne velvet. Soft old blue chiffon forms the lining of this creation. Designed by Mme. Caroline.



CAROLINE WHITE—ONE OF THE WORLD'S MOST BEAUTIFUL WOMEN—
With the Chicago Grand Opera Company

Hotel, at the South Shore Country Club and at the Art Institute, was decidedly appropriate as a part of a lady's wardrobe. Most of the costumes, too, built toward the face as the logical point of greatest interest. They were fitting and delightful backgrounds for personality, things designed to adapt themselves to the wearer and enhance her charms.

Another unmistakable tendency to be observed in practically every group was the keen appreciation of line. The silhouette of simplicity, clear and distinct in outline, is characteristic of the fashions most favored among us to judge from the Fashion Art League's show. Trimness, neatness, the well-defined effect, so well-beloved by our men-folk, has been brought to perfection in our street, tailored, and afternoon costumes. Beyond the mark of present achievement in this line it will be difficult for gown builders in the future to progress. Every gown was exquisite, picturesque and charming but never overdone as to gorgeousness, altogether suggesting their purpose, that of clothing graciously the woman of refined and distinguished taste.

The show at the Blackstone was enhanced by settings designed by Walter Wilson of the Palette and Chisel Club while the lighting effects were under the direction of Mr. Raymond Johnson of the Little Theater. In such settings the beautiful costumes showed to the best possible advantage. Mr. Carl N. Wertz, Director of the Academy of Fine Arts, introduced the various exhibits with appropriate explanations.

During the week of the Fashion Art League Convention various art critics and teachers of art addressed the assembled modistes and it was evident that every attempt was being made upon the part of the Association to maintain a standard entitling it to consideration by other groups of workers in art lines.

The Gossard Trophy of silver designed by Mrs. Nancy Mae Cox-MacCormack was awarded to Madame Marguerite at Twenty-eighth Street and Michigan Avenue, known as the French Marguerite.

We illustrate herewith extracts from the group exhibited by Madame Caroline, 645 Lincoln Parkway, expressing, as they do, the

highest ideals in dress. There is a dignity and grace about these costumes and about the creations of this establishment which have recommended them to women of refinement and have made them characteristic of the taste of Chicago's socially elect.

The illustrations and descriptions, as herewith given, are reproduced from the April issue of *Fashion Art*.

CHICAGO'S FAVORITE PRIMA DONNA.

CAROLINA WHITE, celebrated as one of the world's most beautiful women, has been missed by Chicago opera-going people along with other noted artists who did not appear this year with the Chicago Grand Opera Company.

Caruso, Ruffo, Tetrazzini, Garden and Carolina White were the notable absentees.

Her two appearances this winter at the Majestic and Palace was the occasion for an outpouring by her many Chicago friends and admirers which filled the theaters to overflowing at each and every performance.

It was seen and commented on at the time that she has greatly improved during the past year as her voice has an increased fullness and depth. In sustained melody her voice was of rare beauty, her high notes were clear and even more spontaneous than ever before and repeatedly aroused the audience to great enthusiasm.

Carolina White has earned well deserved fame by her refined art of acting and singing in many operas, "The Jewels of the Madonna" being one of her favorite roles. She has all the qualities that youth and beauty can bring to one endowed with the magic art of the great prima donna.

During one of her appearances in Chicago this past winter, it was amusing to stand in the lobby and hear the expressions of admiration as the crowd was dispersing. One gentleman who had accompanied his daughter to hear her sing was heard to say, "I don't know much about singing but it sounded just like heaven ought to sound," and in the boxes when the program showed the coming number, the shifting around of the chairs evidenced the pleasure in anticipation. One young man was heard to excitedly whisper, "Now, mother, you will see the most beautiful woman in the world—next to you."

Carolina White's recreation is automobiling. She is the owner of two Jackson cars purchased of Ralph Temple the local dealer. One machine was shipped to Naples, Italy and the other is kept at her home in Boston, and during her recent visit to Chicago she purchased a third car of Mr. Temple, an Empire Roadster.

Though she has appeared in first-class vaudeville houses this winter, it is not too much to say that she belongs to the artistic world and on the stage that "caters" to the sphere that surrounds the life of grand opera. In many respects it is a life not easily understood and appreciated by the layman. It is a life of study, of hard work and self-restraint, even though one does sometimes receive fabulous sums for a few hours of singing for they must always give the utmost care to themselves and their health. Those delicate vocal organs that belong exclusively to the human songbird must be housed as the most precious thing in the world and therefore it is necessary to avoid many of the forms of indulgence which passes for pleasant hours in many people's lives.